

TWELVE SONGS

BY

ADELA MADDISON.

Op. 9 & 10.

Copyright, 1895,
by Metzler & Co., Ltd.

Price 2/6 net.

London:
METZLER & Co., Limited,
42, Great Marlborough Street, W.

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To M^{rs} George Batten.

BLEAK WEATHER.

* ELLA WILCOX WHEELER.

ADELA MADDISON.
(Op. 9, No. 1.)

Andante con moto.

VOICE. *p* Dear

PIANO. *p* *con Red*

Love, where the red lil - ies blossom'd and grew — The

rall.

rall.

a tempo.

white snows are fall - ing: And

cresc. *p accel.* *leggiero.*

Red *

all thro' the woods where I wan - der'd with you — The

rall.

colla voce.

a tempo
cresc.

loud winds are call - ing!

a tempo.

cresc.

cresc.

p

And the ro - bin that piped to us,

p

dim.

dim.

tune up - on tune 'Neath the woods you re - mem - ber?

colla voce.

a tempo.

p

O'er hill - top and for - est has

pp rall.

staccato.

rall. followed the June And left us De_cem_ber. *ad lib.* *rall.* He has

rall. *sf* *ad lib.*

a tempo. gone like a friend who is true in the sun, And false in the sha_dows:

a tempo. *rall.* *a tempo.* *cresc. a tempo* *p* *accel.*

He will find new de_lights in the

leggiero.

rall. land where he's gone, Greener fields and fresh mea_dows *a tempo. cresc.* Let him

cresc. *cresc.*

cresc. go, what care we, tho' the snow shroud the lea, *dim.* Let it

colla voce.

dim. drift on the hea - ther! *f* What

pp rall.

a tempo. mat - ters it all I have you, you have me *ad lib.* And we'll

staccato. *cresc.* *rall.* *8va*

mf laugh at the wea - ther *pp* to - ge - ther!

mf *p* *8*

To * * *

BEFORE SUNSET.

A.C. SWINBURNE.

ADELA MADDISON.

(Op 9, No 2.)

Allegretto.

PIANO

ppp

p semplice.

In the low - er lands of day, On the hi - ther side of night,

cresc.

mf *dim. e rall.*

There is no - thing that will stay, There are all things fair to sight.

mf *colla voce.*

p *cresc.*

Light - ed shade and shadowy light By the way - side and the way—

p *L.H. rall. cresc.*

a tempo

Hours the sun has spar'd to smite, Flow'rs the rain has left

a tempo

rall. *a tempo*

to play.

rall. *p a tempo* *pp sotto voce.*

semplice. *p*

Shall those hours run down and say No good thing of thee and me?

cresc.

mf *dim. e rall.*

Time that made us and will slay, Laughs at love in thee and me.

mf *colla voce*

cresc. *rall.* *ad lib.*

But if here the flow'rs may see One whole hour of am'rous breath

cresc. *rall.*

a tempo *mf* *cresc.*

Time shall die, and Love shall be, Time shall die and Love shall

a tempo *cresc.*

f

be Lord, as Time was, o - - ver Death, Lord, as

ff sf sf ff f

rall. *a tempo*

Time was, o - - ver Death.

rall. e dim. *pp a tempo* *morendo e rall.* *pp*

To C. M. F.

THE TRIUMPH OF TIME.

A. C. SWINBURNE.

ADELA MADDISON.

(Op. 9, No. 3.)

Andantino.

VOICE.

PIANO.

mf

cresc.

dim.

p

Be -

cresc.

fore our lives di - vide for ev - er While time is with us and

cresc.

hands are free, Time swift to fast - en and

mf

cresc.

Red

swift to sev - er Hand from hand, as we stand by the sea; I will

dim. e rall. *a tempo.*

L.H. *a tempo.*

Red

say no word that a man might say Whose whole life's love goes

mf *cresc.*

Red * *Red* * *Red* *

down in one day. — For this could never have been, and never, Tho' the

3 *accelerando.* *cresc. f - mf*

accelerando. *f* *mf*

Red * *Red* *

*ritenuto**dim.*

gods and the years re - lent, shall be.

*rall. e dim.**p**dim.**mf*

* * *

* * *

* * *

*

*cresc.**dim.*

* * *

*

* * *

*

* * *

p

Is it worth a tear Is it

p

* * *

*

* * *

*

* * *

*

cresc.

worth an hour To think of things that are well out worn? Of

cresc.

* * *

*

* * *

*

* * *

*

mf fruit - less husk and fu - gi - tive flow'r The dream fore - gone and the *dim.*

cresc. L.H. Red

a tempo. cresc. deed for - borne Though joy be done with, and grief be vain

a tempo. cresc. Red *

f Time shall not sever us whol - ly in twain Earth is not spoilt for a

f *accelerando.* Red *

cresc. mf sin - gle show'r But the rain has ruined the un - grown corn. *dim.*

rall. e dim. p *mf* Red * Red * Red * Red * Red * Red * Red *

p
Ah!

rall.

Red * *Red* *

had I not taken my life up and gi-ven All that life gives and the

a tempo. *cresc.*

years let go! The wine and the honey, the balm and the leaven, The

cresc. *cresc.* *p.*

dreams reared high and the hopes brought low! Come life, come death, not a

cresc. *dim.* *L.H.* *cresc.* *dim.*

cresc. *cresc.* *cresc.*

word should be said, Shall I lose you liv-ing and vex you dead? I

cresc. *mf* *cresc.*

f *3* *appassionato.* *rit.* *f*

nev - er shall tell you — on Earth; and in Heav'n, If I

f *rit.* L.H.

adagio.

cry to you then, will you hear or know?

sf pesante. *cresc.*

morendo al fine. *pp*

* Red * Red * Red

STACE LOVE.

A. C. SWINBURNE.

ADELA MADDISON.

(Op 9, No 4.)

Andante. *Quasi Recitativo.* *mf*

VOICE. *mf* When the

PIANO. *mf*

game be - gan be - tween them for a *dim.* jest,

He play'd King and she play'd Queen *dim.* to match the best.

dim

cresc. *p* *f*

Laugh-ter soft as tears, And tears that turn'd to

mf

dim. *cresc.*

laughter; These are things she sought for years and sor-row'd

sf

Andantino. *p*

af-ter. Pleasure with dry

lunga pausa *p*

rall. e dim. *a tempo*

lips, and pain. that walks by night; All the sting and

colla voce

rall. *cresc.*

all the strain of long de - light; These were things she

a tempo *cresc.*

knew not of, that knew not her, When she play'd at

rall. *mf* *a tempo*

half a love with half a lov - er.

dim. *a tempo* *mf* *rall.*

Quasi Recitativo. *mf*

Andante. Time was Chorus; gave them cues to laugh or

M. 7680.

dim. e rall.

cry; They would kill, be-fool, a - muse him let him

dim.

cresc. p f

die;- Set him webs to weave — to - - day and break to -

cresc. mf

dim. cresc. e rall.

- mor - row — Till he died for good in play, and rose in

sf

Andantino. p

sor - row What the years mean;

lunga pausa p

rall. e dim. *a tempo.*

how time dies and is not slain How love grows and

colla voce *a tempo*

laughs and cries and wanes a - gain, These were things she

rall. *accel.*

a tempo. *accel.*

came to know, and take their measure, When the game was

rall. *mf a tempo*

mf pesante a tempo

rall. *a tempo*

play'd out so for one man's plea - sure.

dim. *a tempo* *mf* *rall.*

AN INTERLUDE.

A. C. SWINBURNE.

ADELA MADDISON.
(Op. 9, No. 5.)

Allegretto con moto.

VOICE.

PIANO.

p

con Ped

R.H.

dim. e rall.

mf

a tempo.

cresc.

cresc.

In the green - est growth of the May - time, I

rode where the woods were wet; Be - tween the dawn and the

day - - - time In the green - - est growth of the

pp *rit.*

May - time, The Spring was glad that we met

a tempo. *rall.* *a tempo.*

cresc. *a tempo.* *colla voce.* *a tempo.* *cresc.*

There was some - thing in sea - son want - ed

mf

Though the woods and the ways smelt sweet;

poco accel.

cresc. *rall.*

The breath at your lips that panted, The pulse of the

rall. *colla voce*

rall. *a tempo.*

grass at your feet! ———

rall. *a tempo.*

Red * *Red* * *Red* * *Red* *

f *con Red* *dim.* *e* *rall.*

R.H.

mf *a tempo.*

You came, and the sun ——— came

af - - ter, And the green grew gold - - en a -

- bove; And the flag - flow'rs lightened with

cresc.

laugh - - ter And the mea - dow - sweet shook with

pp *rit.*

love

cresc. *a tempo.* *colla voce.* *a tempo* *cresc.*

mf

And a bird to the right sang "fol - low"

mf

And a bird to the left sang "here?" And the arch of the

cresc.

poco accel.

leaves was hol - low, And the mean - ing of

rall.

rall. colla voce.

May — was clear! —

rall. a tempo.

rall. a tempo.

8va

* Red * Red * Red *

Andante.

I re - member the way we part - ed the

quasi arpeggiando.

Red

day and the way we met _____ You hoped we were

p *cresc.* *sf*

Red * Red *

cresc. Allegretto. *f* *a tempo.*

both broken heart - ed But knew _____

mf *accel.* *a tempo.*

dim. *p*

we should both for - get.

L.H. *rall.*

p And the best and the worst of this is *poco a poco.* that neither was

p

sempre cresc. most to blame *rall.* If you have for - got - ten my kiss - es

cres - cen - do.

f a tempo. And I have for - got - ten, *rall.* I have for - got - ten.

a tempo. *colla voce.* *Presto.*

f tempo. ad lib. Your name! _____

f *dim.* *rall.*

* * * *

To Miss Daisy Franklin.

ROCOO.

A. C. SWINBURNE.

ADELA MADDISON.

(Op. 9, No. 6.)

Moderato.

VOICE. *p*

Take hands and part with laughter; Touch

PIANO. *p*

cresc.

lips and part with tears; Once more and no more af - ter, What -

cresc.

cresc.

- ev - er comes with years. We twain shall not re - mea - sure The

sf

cresc.

dim.

ways that left us twain; Nor crush the lees of pleasure From

dim.

red

rall.

sanguine grapes of pain. ———— Time

p

rall. *sf* *dim.* *dim.*

8 8

a tempo.

found our tired love sleep-ing, And kissed a-way his breath; But

p

cresc. *rit.*

what should we do weeping, Tho' light love sleep to death? We have

a tempo. *rit.*

a tempo. *dim.*

drained his lips at lei-sure, Till there's not left to drain A single

a tempo. *dim.*

mf

sob of plea-sure, A sin-gle pulse of pain

ppp

Breathe close up-on the ashes, It

dim. *ppp*

mf tenderly.

may be flame will leap; Un-close the soft close lash-es, Lift

cresc.

rit. up the lids, and weep. *cresc. a tempo.* Light love's extinguished em-ber, Let

colla voce. *cresc. a tempo.*

rall. one tear leave it wet *a tempo.* For one that you re-mem-ber And

rall.

sf. ten that you for-get, For one that you re-mem-ber And

mf. *ff.*

rall. ten that you for-get.

colla voce. *dim.*

A LITTLE WHILE.

DANTE GABRIEL ROSSETTI.

ADELA MADDISON.

(Op. 9, No 7.)

Quasi Andantino.

VOICE.

PIANO.

The first system of the musical score. The voice part begins with a whole rest. The piano accompaniment starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The left hand (L.H.) plays a series of chords, with a dynamic marking of *mf*. The right hand (R.H.) plays a melody with eighth notes. The system ends with a repeat sign and a key signature change to one flat (Bb).

The second system of the musical score. The voice part begins with a whole rest, followed by the lyrics "A lit - tle while a lit - tle love The hour yet". The piano accompaniment continues with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The left hand (L.H.) plays a series of chords, with a dynamic marking of *p*. The right hand (R.H.) plays a melody with eighth notes. The system ends with a repeat sign and a key signature change to one flat (Bb).

The third system of the musical score. The voice part begins with a whole rest, followed by the lyrics "bears for thee and me, Who have not drawn the veil to see If still our". The piano accompaniment continues with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The left hand (L.H.) plays a series of chords, with a dynamic marking of *a tempo*. The right hand (R.H.) plays a melody with eighth notes. The system ends with a repeat sign and a key signature change to one flat (Bb).

Heav'n, our Heav'n be lit a - - bove

Thou merely at the day's last sigh Hast felt thy soul pro-long the tone —

And I have heard the night wind cry —

And deem'd — its song my own.

A lit - tle

while a lit - tle love May yet be ours who have not said The word it

makes our eyes a - fraid To know that each, that each is think - ing

of! Not yet the end, be our lips dumb In smiles a

L.H. *cresc.* *rall.* *R.H.* *a tempo* *dim.*

rall. *a tempo* *rall.* *rall.* *mf* *colla voce.*

mf *cresc.* *mf* *a tempo* *sf* *sf*

dim. e rall. *p*
lit - tle sea - son yet I'll teach thee

dim. e rall. *a tempo* *p*
when the end is come How we

mf *accel.* *f*
— may best for - get.

rall. *L.H.* *f* *a tempo* *dim.* *L.H.*
How we may best for - get.

p rit. *Adagio.* *p colla voce.* *pp*
How we may best for - get.

Red * *Red* * *Red* *

INSOMNIA.

DANTE GABRIEL ROSSETTI.

ADELA MADDISON.
(Op. 9, No. 8.)

Poco Andantino.

PIANO.

p *LH* *cresc.* *sf* *dim.* *p*

Thin are the night skirts

left behind, By day-break hours that onward creep; And

cresc.

thin, a-las, the thread of sleep — That wavers with the spi-rit's

Red *

wind. —

mf

Red *

But, in half dreams that shift and roll, — And still re-

Red *

p

- mem - ber and for - get, My soul this hour has drawn your

f *colla voce.*

Red *

soul A lit - tle near - er, near - er

rall. *dim.*

rall.

yet!

a tempo *L.H.*

f

dim. *p*

p Our lives, most dear, are ne-ver near;— *cresc.* Our thoughts are ne-ver far a-

p - part — *cres - cen - do* Though all that draws us heart to

cres - cen - do heart Seems faint - er now, and now more clear. *mf* To -

sf *fp* night Love claims his full con - trol *f* And with de-

sf *rall. dim.* *accel.* *rit.*

- sire, _____ and with re - gret, My soul this hour _____ has drawn your

sf *rall.* *accel.* *rit.*

con 8va

soul _____ For ev - er near - - - er

pesante. *rall.*

con 8va

yet; _____ For ev - er near - - - er, near - - - er, *rall. e dim.*

p *a tempo.* *colla voce*

al fine

near - - - er yet. *dim.*

rall. *morendo al fine* *pp*

O THAT 'TWERE POSSIBLE.

*From "MAUD" by
ALFRED LORD TENNYSON.

ADELA MADDISON.
(Op. 9, No 9.)

Lento.

VOICE.

PIANO.

p sf sf sf

a tempo ad lib.

gva

gva loco

rall. e dim.

cresc.

p

O that 'twere pos - si - ble af - ter long years of pain

p

cresc.

con gva

mf To feel the arms of my true love round me, *mf*

round me once a gain! *dim.*

cresc. *rall.* *Accelerando*

Andantino tranquillo. *p* *semplice.*

Legato sempre When I was wont to meet her By the

home that gave me birth, In the si - lent wood - y pla - ces, We stood *rall.*

rall.

rall. *a tempo* *accel.*

tranced in long em_bra - ces Mixed with kis - ses sweet - er, sweet - er than

colla voce *rall.* *a tempo* *accel.*

rit.

an - y thing on earth.

sf *p* *rit.* *appassionato.* *dim.*

dim. *sf*

pp misterioso. *rall.*

A spi - rit flits be - fore me, not thou but like to

pp *rall.*

ff Lento.

thee; — Ah Christ! that it were pos-si-ble For one short hour to

colla voce. ff pesante. dim.

con gva

see the souls we loved, that they might tell us what and

p dim. Adagio.

sf dim. p Adagio.

where they be!

pp rall. sf

con gva

ten.

To the Honble Mrs Edward Bourke.

A L A M E N T.

SHELLEY

ADELA MADDISON.

(Op. 9, No 10.)

Andantino.

VOICE.

Il canto ben marcato.

PIANO.

p

con tristezza.

p

That time is dead for ev - er, child!

mf
Drown'd, fro - zen, dead for ev - er; We

poco - accel - ler - ando - - *a tempo*
look on the past, and stare a - gha - st At the

dim.

f
spec - tres wail - ing pale and gha - st, At the

rall. *a tempo*
spec - tres, wail - ing pale — and gha - st, Of

colla voce

cresc.

hopes which thou and I be-guiled To Death on Life's dark

cresc.

con 8va

pp

Riv - - er, To Death on Life's dark Riv - er.

pp *p*

sed

p

The stream we gazed on then, rolled by;

cresc. Its waves are un - re - turn - ing! *cresc.* And

ac - cel - ler - an - do
we yet stand in a lone land Like

f a tempo tombs to mark the mem - o - ry, Like

f a tempo tombs to mark the mem - o - ry Of

rall. *a tempo*

colla voce

con 8va

dim.

cresc.

hopes and fears which fade and flee In the

con 8va

f

light of Life's dim morn - ing, In the

f

con 8va

rall.

light of Life's dim morning.

rall. *mf*

pp

ZWEI LIEDER.

*To the Marchioness of Granby.*Nº 1. LIEBE.

H. HEINE.

ADELA MADDISON.
(Op. 10, Nº 1.)

Sehr ruhig.

VOICE. *p* Wenn ich in dei - ne Au - - - gen seh'

PIANO. *p* *colla voce.* *cresc.*

So schwin - det all — mein Leid und Weh!

rall. *f* *sf* *rall.*

mehr bewegt. *sf* Doch, wenn ich

p *sf* *ff* *colla voce.*

M. 7680.

lunga pausa. *p* *cresc.*

Wenn ich mich leh'n an

dein - - - e Brust

cres - - cen - - do.

Kommts' ü - ber mich wie

Him - - - mel's Lust

f *ff* *dim.*

con s'ya

M. 7680.

cresc. Doch wenn du sprichst. *f* "Ich

p rit. *a tempo* *rit.*

lie - be dich!" *Adagio.* So muss ich

a tempo 8

we - en bit - ter

colla voce.

lich!

p tranquillo. *morendo.* 3 2 3 *3va*

To my Mother.

Nº 2. AN DEN MOND.

ALTES VOLKSLIED.

ADELA MADDISON.

(Op.10, Nº 2.)

Andantino tranquillo.

PIANO.

p *sempre legato.*

p Gu - ter

sf *dim.*

Mond, du gehst so stil - le in den

cresc. *sf* *cres*

A - - bend Vol - - ken hin - - Bist so

p

- cen - do

ru - hig, und ich füh - le Dass - ich

ohn - e Ru - - he bin Dass -

ich ohn - e Ru - - he bin! Trau - rig

sf rall. dim. p accel.

fol - gen Mei - ne Bli - cke Dei - er

ler-ando cresc.

ff stil - len hei - - - - - ter'n Bahn ——— *mf* O wie

hart - - - ist mein ——— Ge - schi - cke, *pp* O wie

hart - - - ist mein ——— Ge - schi - cke, *mf* Dass

ich dir nicht fol - gen kann! ———

SONGS
BY
ADELA MADDISON.

FOR A DAY AND A NIGHT.

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Written by A.C. Swinburne.

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RECIT. (BASS)—Now the new year reviving old desires.
SOLO TENOR—Irām indeed is gone with all his rose.
QUARTETTE—Come fill the cup, and in the fire of spring.
SOLO BASS—Whether at Naishapur or Babylon.
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BASS SOLO—Myself, when young, did eagerly frequent.
BASS (RECIT.)—Ah, make the most of what we yet may spend.
CONTRALTO SOLO—When you and I behind the veil are past.
SOPRANO (RECIT.)—But if the soul can fling the dust aside.
SOPRANO SOLO—I sent my soul through the invisible.
TENOR SOLO—Alas! that spring should vanish with the rose.
CONTRALTO SOLO—The worldly hope men set their hearts upon.
SOPRANO SOLO—Each morn a thousand roses brings, you say.
QUARTETTE—They say the lion and the lizard keep.
TENOR (RECIT.)—Ah, fill the cup! what boots it to repeat.
TENOR SOLO—Ah, moon of my delight, that knows no wane!
BASS SOLO—As then the tulip for her morning sup.
QUARTETTE—Alas! that spring should vanish with the rose.

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